

2002-2003



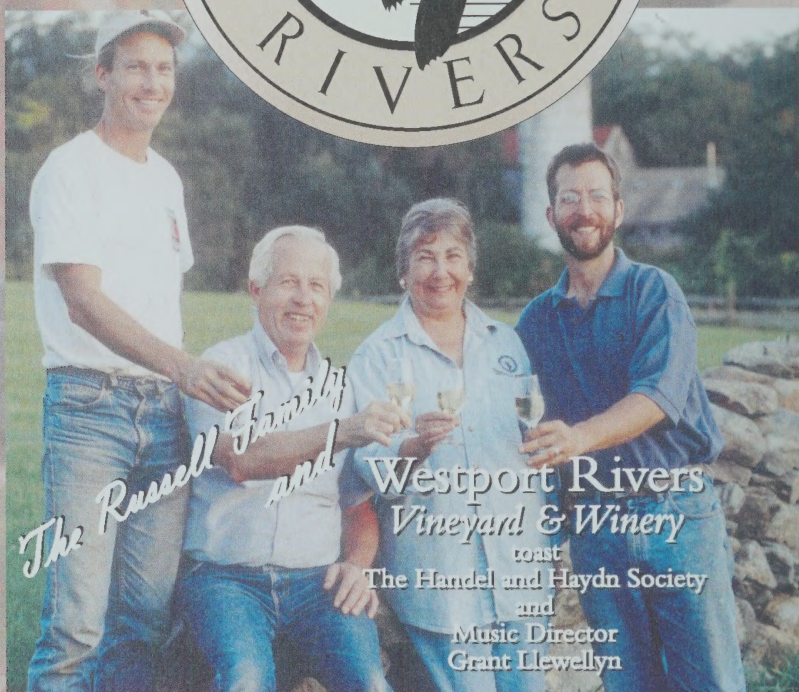
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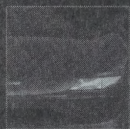
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Handel: *Messiah*



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Program

2002–2003 Season

Wednesday, December 4, 7.30pm

Friday, December 6, 7.30pm

Saturday, December 7, 3.00pm

Sunday, December 8, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

Messiah

George Frideric Handel

[1685–1759]

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Tonna Miller, soprano

Ryland Angel, countertenor

John Tessier, tenor

Philip Cutlip, baritone

The performance on December 6 is dedicated in loving memory of Candace Williams MacMillen Achtmeyer.

The program runs for approximately two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance and to remain seated during the brief pause between Part the Second and Part the Third.

Program Notes

A Charitable Gift

Handel composed *Messiah* in the remarkably short space of 24 days, between August 22 and September 14, 1741. The oratorio was written in response to an invitation from William Cavendish, Lord Lieutenant of

Ireland, to visit Dublin and present several concerts for the benefit of various charitable institutions.

GEORGE FRIDERIC HANDEL



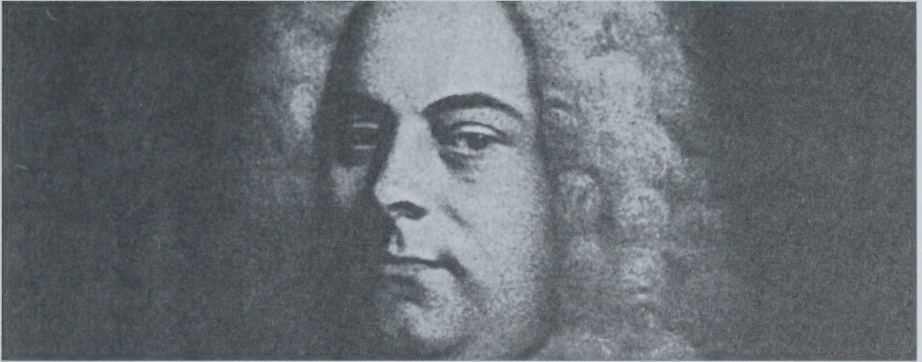
- 1685** Born in Halle, Saxony, February 23
 - 1703** Moves to Hamburg
1705 first opera, *Almira*, produced in Hamburg
 - 1707-10** Handel lives in Italy
 - 1710-13** Kapellmeister to Elector of Hanover
1710-11 first visit to London
1712 Handel returns to London
 - 1714** George I becomes king of England
 - 1720-28** Royal Academy of Music
1723 Moved to Brook Street
1727 Becomes naturalized British subject
 - 1729-37** Second Academy
1737 three operas flop; company folds
 - 1742** First performance of *Messiah*
 - 1743** London premiere of *Messiah*
 - 1750** first performance of *Messiah* at Foundling Hospital, London
 - 1751** Handel's eyesight begins to fail
 - 1759** Dies in London, April 14
-

En route from London to Dublin in November, 1741 Handel's crossing of the Irish Sea was delayed for several days by unfavorable winds. The English music historian Charles Burney (1726-1814), then a schoolboy of fifteen, left a colorful eye-witness account of a rehearsal of several of the choruses in *Messiah* that Handel held in Chester, a cathedral town near the port of Parkgate. The composer inquired if there were any members of the Cathedral choir who were good sight-readers as he wished to check the accuracy of the vocal parts. Among the singers who were recommended was a certain Janson, a printer by trade, who had a good bass voice. The rehearsal took place at the Golden Falcon where Handel was lodged, but as Burney recounts,

alas! on trial of the chorus... 'And with His stripes we healed';—Poor Janson, after repeated attempts, failed so egregiously, that Handel let loose his great bear upon him; and after swearing in four or five languages, cried out in broken English: 'You shcauntrel! tit not you dell me dat you could sing at soite?' — 'Yes, sir,' says the printer, 'and so I can; but not at first sight.'

The first performance of *Messiah* took place in Dublin on April 13, 1742, at Neal's Music Hall. Ordinarily the room held around 600 people, but thanks to a notice in Faulkner's Dublin Journal requesting, on behalf of the charities' patrons, that "the Ladies come without Hoops" and the "Gentlemen without their swords," managed to accommodate about 700 people. The Journal reported:

On Tuesday last Mr. Handel's Sacred Grand Oratorio, the 'Messiah,' was performed...; the best Judges allowed it to be the most finished

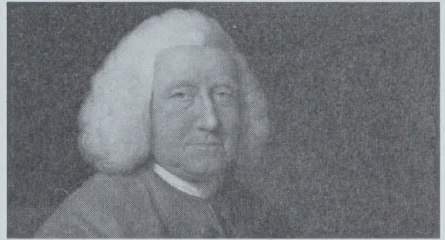


Portrait of George Frideric Handel, c. 1726-28

piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crouded [sic] Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.

It went on to note that the composer had generously donated the proceeds from the performance to Mercer's Hospital, the Charitable Infirmary and the Charitable Music Society (for the relief of imprisoned debtors).

versions of nearly a dozen of the solo numbers survive.



Charles Jennens

The text of *Messiah* was compiled by Charles Jennens who, astonishingly, later expressed his disappointment at Handel's setting.

Messiah was performed for the first time in England a year later, on March 23, 1743, at the Theatre-Royal in Covent Garden, where it met with nothing like the enthusiastic response it had received in Dublin. Oratorio was largely the province of the Puritan middle class, which took a dim view of performing a sacred oratorio in a playhouse. The work did not develop a following in England until it was performed in May 1750, for the benefit of the Foundling Hospital in London, when it was a huge success. From that time on *Messiah* was presented as a benefit for the hospital every year until 1759, the year of Handel's death. For many of these performances Handel adapted the music to suit the vocal range and abilities of individual singers and, as a result, alternative

The text of *Messiah* was compiled by Charles Jennens who, astonishingly, later expressed his disappointment at Handel's setting. The libretto lays out the divine scheme as a coherent progress from the Prophecy of the Savior, through the Nativity, Crucifixion, Resurrection and Ascension to the promise of Redemption. The text is drawn from passages in the Anglican Prayer Book as well as the Old and New Testaments. The verses from Isaiah and the Gospels are taken in part from the Anglican Christmas Service, Part II is drawn from the services for Holy Week, Easter, Ascensiontide and Whitsunday, and Part III is derived largely from the Anglican Burial Service.

Despite the haste in which Handel composed *Messiah*, very little of the music appears to be borrowed from preexistent works. He adapted several of his recent Italian duets into choral movements: "For unto us a child is born" is an adaptation of "Nò, di voi non vo fidarmi", and the 16th-notes in the choruses, "And he shall purify" and "His yoke is easy" are derived from "Quel fior che all'alba ride". "And he shall purify" also contains borrowings from Telemann's *Harmonischer Gottes-Dienst*.

For the initial performance of *Messiah* in Dublin the chorus comprised 16 men and 16 boys who were members of the choirs of St. Patrick's Cathedral and Christ Church. The orchestra on that occasion was composed only of strings, continuo, and a solo trumpet (used only in "The trumpet shall sound"). For later performances in London, Handel added oboes (doubling the violins), bassoons (reinforcing the continuo line), trumpets and timpani.

—Mary Greer

Musicologist and conductor Mary Greer is the Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale (B.A. and M.A.) and Harvard (Ph.D.), she directs "Cantatas in Context," a Bach cantata series in New York City. Her dissertation on Bach's sacred duets is to be published by Scarecrow Press. Ms. Greer is Secretary-Treasurer of the American Bach Society.

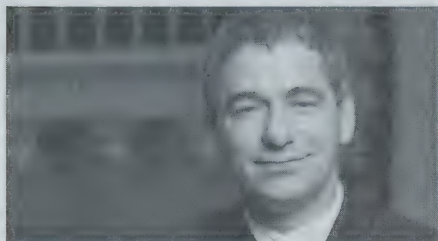
Word Painting in Baroque Music

One of the hallmarks of late Renaissance and Baroque music is the use of word painting—illustrating the literal meaning of a word through musical means—and *Messiah* is no exception. Some of the most striking examples of word painting in *Messiah* include the following:

1. In the tenor aria "Ev'ry valley shall be exalted" Handel employs contrasting musical motives to depict the opposing meanings of "crooked" and "plain." The word "crooked" is associated with two figures: an upper neighbor note motive, and an awkward figure that first leaps up a fourth then jumps down a minor sixth. By contrast, the phrase "and the rough places plain" is set simply as a succession of six repeated notes. Mirroring its meaning, the word "exalted" is set twice as a rising embellished scale.
2. In the accompanied bass recitative "Thus saith the Lord of Hosts" the word "shake" is illustrated with 16th-note melismas (a succession of many notes sung to a single syllable); the 16th-note rhythm is subsequently incorporated into the orchestral accompaniment.
3. Handel mirrors the meaning of the word "arise" by setting it as an ascending ornamented scale in the accompanied recitative for bass, "For behold, darkness shall cover the earth."
4. In the bass aria, "The people that walked in darkness," darkness is associated with the minor mode and chromatic melodic lines, and "great light" with the major mode and diatonic melodies.
5. In the chorus, "All we like sheep," Handel illustrates the phrase, "have gone astray," by setting it for successive pairs of voices moving in contrary motion. Similarly, the word "turned" is set as a melisma that changes direction several times and jumps from vocal part to another without any coherent plan. The "walking bass" (continuous eighth notes) in the continuo part enhances the impression of mindless perpetual motion.
6. In the chorus "Their sound is gone out" Handel creates the effect of an echo reverberating through the four corners of the earth by having each of the vocal parts state the opening phrase in close succession.
7. Near the end of the soprano aria "I know that my redeemer liveth," Handel sets the phrase, "For now is Christ risen from the dead," as a stepwise ascending line, mirroring the image conveyed by the text.
8. In the chorus "Since by man came death," Handel highlights and projects the dialectic expressed in the text: "Since by man came death / by man came also the resurrection of the dead. For as in Adam all die / even so in Christ shall all be made alive," by juxtaposing contrasting slow and fast musical sections that correspond to death and life, respectively.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn, now in his second season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal

Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and others. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis. He was co-director of the Tanglewood Music Center Conducting Fellowship program this past summer.

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Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818),

which the Society has performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

Tonna Miller, soprano

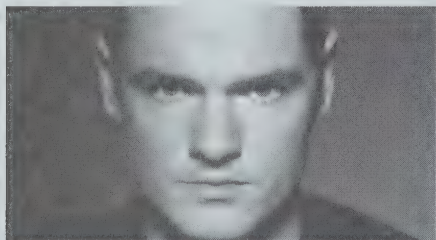


Award winning soprano Tonna Miller is quickly gaining a reputation for her pure, dulcet voice and her delightful stage presence. She recently made her debut at the Metropolitan Opera as Barbarina in Jonathan Miller's new production of *Le nozze di Figaro*. Other engagements have included *Ariadne auf Naxos* with Santa Fe Opera; *H.M.S. Pinafore*, *La Cenerentola*, and *Don Giovanni* for Nashville Opera; *Falstaff* with Glimmerglass Opera; and Handel's *Messiah* with

the Pacific Symphony. Ms. Miller continues her association with the Metropolitan Opera, where she covers roles in *Die Frau ohne Schatten* and *L'Enfant et les sortilèges*. In previous Metropolitan Opera seasons, she covered roles in *Ariadne auf Naxos*, *Manon*, *Lulu* and Prokofiev's *The Gambler*. Ms. Miller has sung with the Opera Theatre of St. Louis for four seasons; she appeared in Handel's *Radamisto* in the 2000 production conducted by Grant Llewellyn. Ms. Miller has sung numerous recitals for Opera Theatre of St. Louis and has received two career grants from its Richard Gaddes Fund for Opera Singers. A regional finalist in the 1997 Metropolitan Opera National Council Auditions, Ms. Miller makes her Handel and Haydn Society debut in these performances.

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Ryland Angel, countertenor



Ryland Angel's repertoire ranges from medieval music, through the Baroque repertoire to twentieth century and contemporary works. He has performed with William Christie, Rene Jacobs, Ivor Bolton, and Christophe Rousset. For English National Opera Ryland Angel has performed in Monteverdi's *Orfeo*, Purcell's *The Fairy Queen*, and the world premiere of Gavin Bryars' *Doctor Ox's Experiment*, directed by Atom Egoyan. Other opera engagements include

Gluck's *Orfeo* in Koblenz, *Dido and Aeneas* at the Opera Comique in Paris, Peri's *Euridice* with Opéra Normandie, and a staged version of Caldara's *Annunciation of the Blessed Virgin* at Le Louvre, Paris. Recent engagements include Monteverdi's *Selva Morale* with Les Arts Florissants, the world premiere of *Doux Mensonges* at the Opéra National de Paris, concerts in Boston and at the Bath International Festival, as well as a appearance at London's South Bank Centre in *Carmina Burana*. He sang the title role in Handel's *Radamisto* for Opera Theatre of St. Louis in performances conducted by Grant Llewellyn. Future engagements include appearances with New York City Opera, Florentine Opera, Les Arts Florissants, and Le Concert Spirituel. These performances mark Mr. Angel's Handel and Haydn Society debut.

John Tessier, tenor



On the international stages of opera, concert, and recital, Canadian John Tessier has gained the attention and praise of conductors and audiences alike for the beauty and honesty of his voice, a refined style and artistic versatility, and for his handsome, youthful presence in the lyric tenor repertoire. This past season featured performances with Toronto's Opera Atelier, Edmonton Opera, Minnesota Opera, L'Opéra de Québec, and Glimmerglass Opera. On the

concert stage he appeared with Les Violons du Roy and Bernard Labadie in performances of Haydn's *Lord Nelson Mass* and Mozart's *Requiem* at Lincoln Center. Operatic highlights from the recent past include his New York City Opera debut, his debut with the Opera Company of Philadelphia, and performances with Manitoba Opera. He has also been seen with San Francisco Opera's Western Opera Theater tour, Opera Atelier, Pacific Opera Victoria, and at the Aldeburgh Festival. On the concert stage he has sung with the Philadelphia Orchestra, the Calgary Philharmonic, and with the Toronto Symphony Orchestra in *Messiah*. Mr. Tessier makes his Handel and Haydn Society debut in these performances.

Philip Cutlip, baritone



American baritone Philip Cutlip has received particular acclaim for his concert performances of the works of Bach and Handel, and has appeared as soloist with the Washington Bach Consort, the Dallas Bach Society, and the Oratorio Society of New York. He has performed Handel's *Messiah* with numerous orchestras including the National Symphony, Pacific Symphony, Phoenix Symphony, and the Evansville Philharmonic Orchestra. In his debut

at the Göttingen Handel Festival, Mr. Cutlip performed Minos in *Arianna*, conducted by Nicholas McGegan. His St. Paul Chamber Orchestra debut was as soloist in Handel's *Messiah* and his Philharmonia Baroque debut was as soloist in Haydn's *The Seasons*. With the New World Symphony he performed Handel's *Apollo e Dafne*, conducted by McGegan. Stage appearances include performances with Opera Birmingham, Wolf Trap Opera, and the Banff Opera Centre. He has appeared in the Opera Theatre of St. Louis' production of *Don Giovanni*, conducted by Stephen Lord. Mr. Cutlip makes his Society debut in these concerts, having performed the role of Papageno in Mozart's *The Magic Flute* with Grant Llewellyn during the St. Louis Opera Theatre's 2002 summer season.

Handel and Haydn Society Orchestra

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Joan & Remsen Kinne Chair

Sue Rabut Cartwright

Anne-Marie Chubet

Barbara Englesberg

Etsuko Ishizuka

Julia McKenzie

Guilomar Turgeon

Lisa Brooke

VIOLIN II

Jane Starkman

Dr. Lee Bradley III Chair

Judith Gerratt

Jessica Stensrud

Maria Benotti

Susanna Cortesio

Vera Rubin

VIOLA

David Miller

Chair funded in memory of

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Laura Jeppesen

Scott Woolweaver

Susan Seeber

CELLO

Reinmar Seidler

Candace & William

Achtmeyer Chair

Sarah Freiberg

Alice Robbins

BASS

Anne Trout

Amelia Peabody Chair

Jay Elfenbein

OBOE

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Lani Spahr

William Thauer

BASSOON

Andrew Schwartz

Marilyn Boenau

TRUMPET

Jesse Levine

Paul Perfetti

TIMPANI

John Grimes

HARPSICHORD

Michael Beattie

ORGAN

Charles Sherman

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Roberta Anderson

Elizabeth J. Brant

Marilyn Bulli

Susan Consoli

Janice Giampa

Silvia Irving

Sharon Kelley

Shannon Larkin

Jill Malin

Carol Millard

Kristen Watson

ALTO

Marylène Altieri

Katharine Emory

Deborah Cundey Owen

Susan Byers Paxson

Deborah Rentz-Moore

Letitia Stevens

Susan Trout

TENOR

James DeSelms

Stuart M. Grey

Randy McGee

David McSweeney

Arthur Rishi

Mark Sprinkle

William E. Ward

BASS

Peter Gibson

Paul Guttry

Joe Dan Harper

Herman Hildebrand

Kyle Hoepner

Brett R. Johnson

Mark McSweeney

Clifford Rust

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Text

Handel: *Messiah*

Original English text taken from the Scriptures by Charles Jennens (1700-1773)

Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith your God:
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplish'd, that her iniquity is
pardoned. The voice of Him that crieth in the
wilderness: Prepare ye the way of the Lord, make
straight in the desert a highway for our God.
(*Isaiah XL, 1-3*)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill
made low, the crooked straight and the rough places
plain. (*Isaiah XL, 4*)

Chorus

And the glory of the Lord shall be revealed. And all flesh
shall see it together, for the mouth of the Lord hath
spoken it. (*Isaiah XL, 5*)

Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once a little while, and I
will shake the heav'ns and the earth, the sea, and the dry
land, all nations I'll shake; and the desire of all nations
shall come. The Lord, whom ye seek, shall suddenly
come to His temple; even the messenger of the
Covenant whom ye delight in, behold, He shall come,
saith the Lord of Hosts. (*Haggai II, 6-7; Malachi III, 1*)

Aria (Countertenor)

But who may abide the day of His coming, and who shall
stand when He appeareth? For He is like a refiner's fire.
(*Malachi III, 2*)

Chorus

And He shall purify the sons of Levi, that they may offer
unto the Lord an offering in righteousness.
(*Malachi III, 3*)

Recitative (Countertenor)

Behold, a virgin shall conceive, and bear a son, and shall
call His name Emmanuel, "God with us".
(*Isaiah VII, 14; Matthew I, 23*)

Aria and Chorus (Countertenor)

O thou that tellest good tidings to Zion get Thee up into
the high mountain; O Thou that tellest good tidings to
Jerusalem lift up Thy voice with strength, lift it up, be not
afraid; say unto the cities of Judah: Behold your God!
Arise, shine, for Thy light is come, and the glory of the
Lord is risen upon Thee. (*Isaiah XL, 9; LX, 1*)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross
darkness the people; but the Lord shall arise upon Thee,
and His glory shall be seen upon Thee. And the Gentiles
shall come to Thy light, and kings to the brightness of
Thy rising. (*Isaiah LX, 2-3*)

Aria (Bass)

The people that walked in darkness have seen a great
light. And they that dwell in the land of the shadow of
death, upon them hath the light shined. (*Isaiah IX, 2*)

Chorus

For unto us a Child is born, unto us a Son is given and the
government shall be upon His shoulder, and His name
shall be called: Wonderful Counsellor, The Mighty God,
The Everlasting Father, The Prince of Peace! (*Isaiah IX, 6*)

Pifa

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch
over their flock by night. (*Luke II, 8*)

Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon them, and the
glory of the Lord shone round about them, and they
were sore afraid. (*Luke II, 9*)

(Please, turn page quietly)

Recitative (Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke II, 10-11*)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (*Luke II, 13*)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (*Luke II, 14*)

Aria (Soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'eth unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (*Zechariah IX, 9-10*)

Recitative (Countertenor)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah XXXV, 5-6*)

Aria (Countertenor and Soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah XL, 11; Matthew XI, 28- 29*)

Chorus

His yoke is easy, and His burthen is light. (*Matthew XI, 30*)

There will be a fifteen-minute intermission**PART THE SECOND****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. (*John I, 29*)

Aria (Countertenor)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah LIII, 3: 1,6*)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah LIII, 4-5*)

Chorus

And with His stripes we are healed. (*Isaiah LIII, 5*)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah LIII, 6*)

Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalms XXII, 7*)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (*Psalms XXII, 8*)

Recitative, accompanied (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalms LXIX, 21*)

Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations I, 2*)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (*Isaiah LIII, 8*)

Aria (Soprano)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalms XVI, 10*)

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (*Psalms XXV, 7-10*)

Recitative (Tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (*Hebrews I, 5*)

Chorus

Let all the angels of God worship Him. (*Hebrews I, 6*)

Aria (Countertenor)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (*Psalms LXVIII, 18*)

Chorus

The Lord gave the word; great was the company of the preachers. (*Psalms LXVIII, 11*)

Aria (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! (*Romans X, 15*)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans X, 18*)

Aria (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalms II, 1-2*)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (*Psalms II, 3*)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalms II, 4*)

Aria (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalms II, 9*)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (*Revelation XIX, 6; XI, 15; XIX, 16*)

There will be a brief pause; please remain seated.

PART THE THIRD**Aria (Soprano)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is

Christ risen from the dead, the first fruits of them that sleep. (*Job XIX, 25-26; I Corinthians XV, 20*)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians XV, 21, 22*)

Recitative, accompanied (Bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV, 51-52*)

Aria (Bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (*I Corinthians XV, 52-54*)

Recitative (Countertenor)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians XV, 54*)

Duet (Countertenor and Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV, 55-57*)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians XV, 55-57*)

Aria (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans VIII, 31, 33-34*)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation V, 12-13*)

Chorus

Amen.

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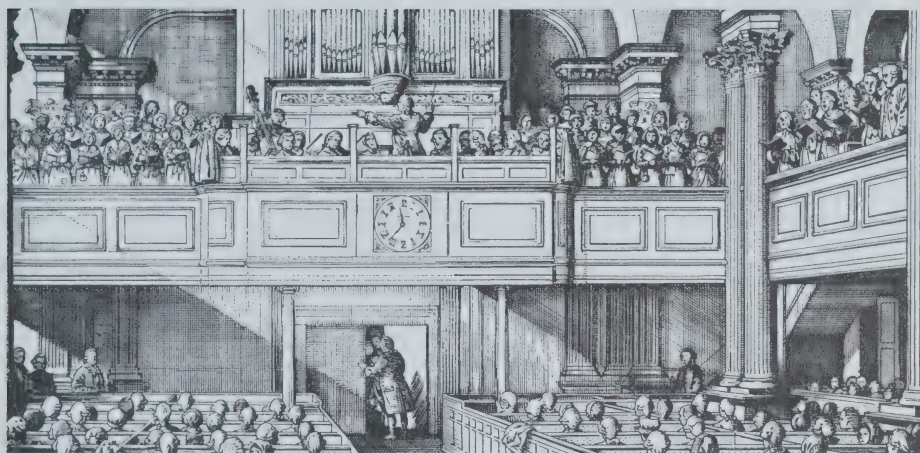


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Christmas, 1815

In *Hallelujah, Amen!: The Story of the Handel and Haydn Society of Boston*, H. Earle Johnson describes the Society's inaugural concert, which included excerpts from Handel's *Messiah*.



Interior of King's Chapel, then Stone Chapel, c. 1786

Courtesy of King's Chapel

17

An evening crisp and clear, watched over by a giant moon that shone on rooftops slanting down to frosty windowpanes with candles winking in the wind. Woodfires burned brightly, sending puffs of cheerful smoke curling out of chimneys. Streets were quiet in the hush of a winter's night. Only the birds were to be pitied, huddling on gray branches that traced strong outlines on the sky. Evergreens spoke of summer and winter, too, reminding all that this was a day of great joy in a season of sweet peace.

There was a concert at six o'clock on Christmas evening at Stone Chapel in School Street... The Columbian Centinel and the New England Palladium each had observed with paternal eye rehearsals of a group of singers and sent out word that this evening might be both 'scientifik' and pleasing. Yet there was surprise in finding a

throng of nearly one thousand persons to fill each boxpew to capacity and occupy every one of the special seats constructed in the aisles. Pressed closely together in the choir at the rear were one hundred singers—ninety men and ten courageous women, an orchestra of twelve, and the organist. Some of the men sang falsetto, taking the soprano and alto parts; there was nothing strange in that.

What joy was here in this very long program of works from the most approved masters! when the entire chorus at last rose to proclaim 'The Lord Shall Reign for Ever and Ever' and go on to greater marvels of reverberant sound with 'Hallelujah! For the Lord God Omnipotent Reigneth,' one thousand hearts were filled to overflowing with praise.

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VIVALDI: Concerto for Two Trumpets, RV 537

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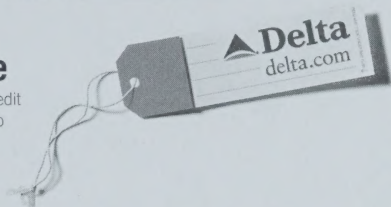
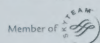
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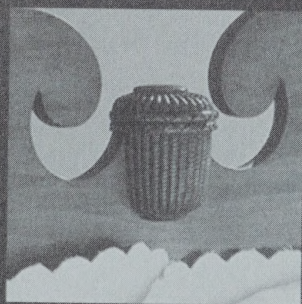
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